

A mes chers Elèves

Douze
Etudes artistiques

pour le

Violon

par

EMILE SAURET.

Op. 38.

Cah. I (N^o 1-4) Pr. M 4. _.

Cah. II (N^o 5-9) Pr. M 4. _.

Cah. III (N^o 10-12) Pr. M 4. _.

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7121. 7122. 7123.

X.

E. Sauret, Op. 38. III.

Allegretto.

Scherzoso.

Handwritten musical score for V. 3, Op. 38, 1887. The score consists of ten staves of music in G major, featuring complex rhythmic patterns and fingerings. The first staff is marked *I^e*, the second *II^e*, and the third *III^e*. The score is numbered 524670 and 7123.

2 3 1 4 2 2 1 1 4 3 2 3 1 1 1 1 2 1
sul E
 1 3 1 3 1 3 1 3 1 3 1 3 1 3 1 3 1 3
restez.
 3 3 2 3 1 1 3 3 1 3 3 1 3 3 1 3 3 1
restez.
 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4
 2 4 4 2 2 4 4 2 0 4 2
 4 3 4 4 4 2 1 4 4 1 4 4 2 2
 2 1 1 3 4 1 2 1 1 1 1 3 3 1 2 1
poco a poco rit. *Più tranquillo.* *con espress.*
 2 4 1 3 3 1 2 1 3 2 2 1 2 1 2
 1 3 4 1 1 3 2 4 1 1 4 3 4
 2 1 3 3 4 1 2 3 4 2 3 4 2 3 4
f

Musical score for a piano piece, featuring ten staves of music. The key signature has three flats (B-flat, E-flat, A-flat). The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. Fingerings are indicated by numbers 1-4. Performance instructions like *sul A*, *espressivo*, *cresc.*, *poco*, *a tempo*, and *molto rit.* are interspersed throughout the score.

Key markings and instructions include:

- sul A* (Staff 3)
- f* (Staff 3)
- espressivo* (Staff 3)
- mf* (Staff 3)
- p* (Staff 3)
- cresc.* (Staff 4)
- un* (Staff 4)
- poco* (Staff 4)
- a* (Staff 4)
- poco* (Staff 5)
- accel.* (Staff 5)
- a tempo* (Staff 5)
- f* (Staff 5)
- espress.* (Staff 5)
- espress.* (Staff 6)
- p* (Staff 6)
- cresc.* (Staff 7)
- un poco* (Staff 7)
- a poco* (Staff 7)
- accel.* (Staff 7)
- a tempo* (Staff 8)
- f* (Staff 8)
- espress.* (Staff 8)
- molto rit.* (Staff 10)

Tempo Allegretto.

7

This page contains ten staves of musical notation for a piano piece. The key signature consists of three flats (B-flat, E-flat, and A-flat). The notation is written in a single system, with each staff containing a line of music. The music features a variety of note values, including eighth and sixteenth notes, as well as rests. There are several instances of triplets, indicated by a '3' above the notes. The piece concludes with a double bar line and the instruction 'II.'.

XI.

Andante.

p espressivo

poco accel.

poco - - rit.

a tempo

poco a poco rall.

Allegro vivo.

leggiere

The musical score consists of ten staves of music. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 4/4 time signature. The tempo is marked 'Allegro vivo.' and the dynamics include 'f' (forte) and 'leggiere' (light). The notation is highly rhythmic, featuring many sixteenth and thirty-second notes, as well as triplets. The piece is written for a single melodic line, likely for a violin or flute. The notation includes various fingerings and articulations, such as slurs and accents. The piece concludes with a final cadence on the tenth staff.

IIe

energico

f martellato

This page of musical notation consists of ten staves of music, all in a key signature of two flats (B-flat and E-flat). The notation is complex, featuring many beamed sixteenth and thirty-second notes, suggesting a fast tempo. The first staff begins with a treble clef and a key signature of two flats. The second staff has a first ending bracket labeled '1' and a second ending bracket labeled '2'. The third staff has a first ending bracket labeled '1' and a second ending bracket labeled '2'. The fourth staff has a first ending bracket labeled '1' and a second ending bracket labeled '2'. The fifth staff has a first ending bracket labeled '1' and a second ending bracket labeled '2'. The sixth staff has a first ending bracket labeled '1' and a second ending bracket labeled '2'. The seventh staff has a first ending bracket labeled '1' and a second ending bracket labeled '2'. The eighth staff has a first ending bracket labeled '1' and a second ending bracket labeled '2'. The ninth staff has a first ending bracket labeled '1' and a second ending bracket labeled '2'. The tenth staff has a first ending bracket labeled '1' and a second ending bracket labeled '2'. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'H^o' and 'Piu vivo.'

H^o

Piu vivo.

This page contains 12 staves of musical notation. The key signature has two flats (B-flat and E-flat). The music is characterized by rapid sixteenth and thirty-second note passages, often with slurs and ties.

 Specific markings include:

- IIIe**: Third ending, appearing above the staff at the beginning of the 10th staff.
- IIe**: Second ending, appearing below the staff at the beginning of the 10th staff.
- IIIe**: Third ending, appearing above the staff in the middle of the 10th staff.
- IIe**: Second ending, appearing below the staff at the end of the 10th staff.
- poco accel.**: A tempo instruction at the bottom right of the page.

 Fingering numbers (1, 2, 3, 4) are placed above or below notes throughout the piece. The piece concludes with a double bar line at the end of the 12th staff.

XII.

(Tema e Variazioni.)

Introduzione.

Andante maestoso.

The Introduction is written in 3/4 time and consists of six staves of music. It begins with a forte (*f*) dynamic and a 'fieramente' (fiercely) marking. The first staff features a series of chords and a triplet of eighth notes. The second staff continues with a triplet of eighth notes and a triplet of sixteenth notes. The third staff includes a triplet of eighth notes and a triplet of sixteenth notes, with a 'dolce' (sweet) marking. The fourth staff is marked 'p con espress.' (piano with expression). The fifth staff is marked 'a tempo' and 'f'. The sixth staff is marked 'p' and features a triplet of eighth notes. The piece concludes with a long, sweeping melodic line marked 'f' and 'rall.' (rallentando), ending on a G note marked 'sul G'.

Tema.

Andantino.

The Tema is written in 3/4 time and consists of two staves of music. It begins with a 'p dolce e con espress.' (piano, sweet, and with expression) marking. The first staff features a triplet of eighth notes and a triplet of sixteenth notes. The second staff is marked 'p' and features a triplet of eighth notes. The piece concludes with a long, sweeping melodic line marked 'sul A' and 'rall.' (rallentando), ending on an A note marked 'sul A'.

sul A - - - - -

poco a poco - - - - - *rit.* - - - - -

1^a 2^a

Var. 1.

p espressivo

1^a 2^a

molto dim.

Var. 2.
Moderato.

The musical score is written for a single melodic line on a treble clef staff in 3/4 time. The key signature has one sharp (F#). The piece is marked *Moderato* and begins with a dynamic of *mf*. The notation includes numerous slurs, fingerings (1-4), and articulation marks. The score is organized into eight systems, each containing two measures. The first system starts with a *mf* dynamic. The seventh system includes the instruction *sul A*. The piece concludes with a final measure in the eighth system.

Var. 3.
Andante.

espressivo

rall.

Var. 4.
Risoluto.

f

har.

sul G e D

p

har.

har.

har.

har.

har.

har.

ff poco ritard.

Var. 5.

Fieramente.

Var. 5. Fieramente. Musical score for a single melodic line in 3/4 time, marked *f* (forte). The key signature has one sharp (F#). The score consists of eight staves of music, featuring rapid sixteenth-note passages and complex fingering indicated by numbers 1-4 and 0. The music is characterized by a strong, driving rhythm and a series of ascending and descending runs.

Var. 6.

Moderato.

Var. 6. Moderato. Musical score for a single melodic line in 3/4 time, marked *f* (forte) and *pesante* (heavy). The key signature has one sharp (F#). The score consists of a single staff of music, featuring slower, more deliberate sixteenth-note passages and complex fingering indicated by numbers 1-4 and 0. The music is characterized by a strong, driving rhythm and a series of ascending and descending runs.

a tempo

poco rit.

Var. 7.

Vivace.

III^e

Var. 8.

Moderato.

Var. 9.

f energico

Var. 10.

Allegro moderato.

f con ritmo e forza.

f con ritmo e forza.

11

Var. 11.

Andantino affettuoso.

Andantino all'ruoso.

p con espress.

p

p

a tempo

rit.

dolce

Var. 12.

Moderato quasi andante.

p con malinconia e espress.

sul A. *sul D.*

p *pp*

sul D.

Var. 13.

Con fuoco.

ff

First system of musical notation for 'Var. 14. Allegro vivo.' in G major, 3/4 time. The system consists of three staves. The first staff contains a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music features a series of eighth and sixteenth notes, with fingerings indicated by numbers 1-3. The second staff continues the melody with similar rhythmic patterns. The third staff includes a bass clef and continues the piece, ending with a 'har.' (harmonica) instruction. Roman numerals III^e and IV^e are placed above the staves to indicate harmonic structure.

Var. 14.

Allegro vivo.

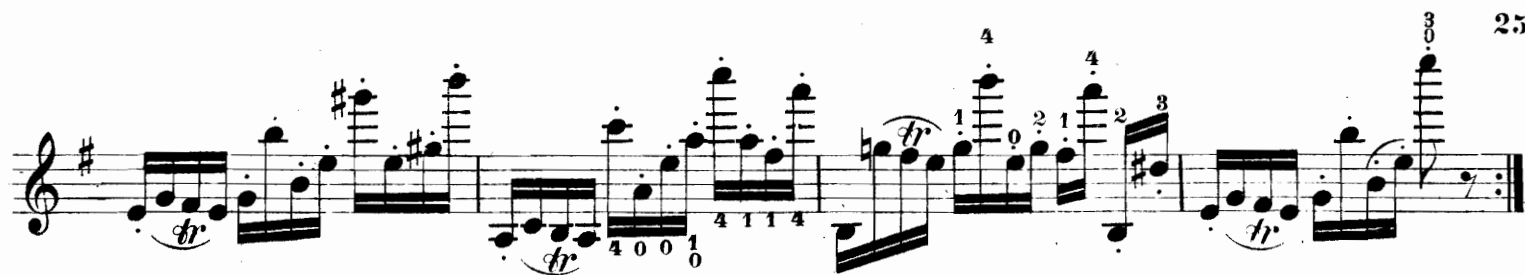
Second system of musical notation for 'Var. 14. Allegro vivo.' in G major, 3/4 time. This system consists of seven staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music is marked with a piano 'p' dynamic. The notation includes various rhythmic figures, primarily eighth and sixteenth notes, with extensive use of slurs and fingerings (1-4). The subsequent staves continue the piece, maintaining the 'Allegro vivo' tempo and key signature. The system concludes with a final staff that ends on a whole note chord.

Var. 15.
Moderato.

f *har.* *har.* *har.*

Var. 16.
Più vivo.

tr *IIIe* *IVe* *tr* *tr* *tr*



Var. 17.

Tempo moderato.



lagnosamente



Allegretto moderato, tempo di Polacca.



Var. 18.

f fieramente *sul E.*

Lento. *pp* *pizz.*

Var. 19.

Tranquillo e con eleganza.

dolce *restez.*

The musical score consists of seven staves of music in A major (three sharps). The notation includes various techniques such as trills (tr), triplets, and slurs. Fingerings are indicated by numbers 1-4. Dynamics include *mf*, *f*, *p*, and *cresc.* (crescendo). The piece concludes with a *restez.* (rest) instruction.

Allegro.

The musical notation for the **Allegro.** section is on a single staff, starting with a forte (*f*) dynamic and a diminuendo (*dimin.*) marking. The piece ends with a double bar line and a 2/4 time signature.

Allegro moderato.

pp *poco* *poco* *crescendo* *ff* *f*

1 0 3 2 1 1 0 1 1 2 3 4 0 1

1 3 4 4 0

4 2 0 1

1 1 1 1

1 1 1 1 0

1 0 3 2 1 1 0 1 2 3 4 0 1

2 2 2 1 3 4 0

2 3 4 0 1 2 3 4 0 1 2 3 1 2 3 1 2 1 2 1 2 3

p *cre - scen - do*

f 1 1 2 4 2 1 0 2 4 2

ritenuto *f* *f* *f* *f*

Var. 20. e Finale.

Allegretto moderato.

sul G.
pp
poco a poco crescendo
sul G.
f
restez.
f
har.
f
pretez.
f
pretez.
f
pretez.

sul G.

restez.

sul G.

p

cresc.

poco a poco rit.

a tempo

This page contains ten staves of musical notation for a guitar piece in A major. The notation is complex, featuring many slurs, ties, and fingerings. The first staff begins with a treble clef and a key signature of three sharps (F#, C#, G#). The music is written in a style that suggests a classical or romantic era, with a focus on melodic development and technical skill. The notation includes various ornaments, such as grace notes and mordents, and is heavily slurred, indicating a continuous, flowing melody. The fingerings are indicated by numbers 1 through 4, and there are many ties between notes. The piece concludes with a final cadence on the tenth staff.

Musical notation for a guitar piece, featuring ten staves of music in G major (one sharp). The notation includes various techniques such as triplets, slurs, and dynamic markings.

Key markings and features include:

- Staff 1:** Starts with a *V* marking, followed by a series of chords and single notes with slurs and accents.
- Staff 2:** Continues the melodic line with slurs and accents.
- Staff 3:** Includes a *pizz.* (pizzicato) marking followed by an *arco* (arco) marking.
- Staff 4:** Features a series of chords with slurs and accents.
- Staff 5:** Continues the melodic line with slurs and accents.
- Staff 6:** Includes a *sul A.* (sul tasto) marking and a *restez.* (rest) marking.
- Staff 7:** Features a *Più moderato.* tempo change and a *ff* (fortissimo) dynamic marking.
- Staff 8:** Includes a *poco rit.* (poco ritardando) marking.
- Staff 9:** Continues the melodic line with slurs and accents.
- Staff 10:** Ends the piece with a final chord and a double bar line.

MUSIK FÜR VIOLINE UND KLAVIER

(l = leicht, m = mittelschwer, s = schwer, ss = sehr schwer)

Auer, L. ss Op. 5. Rhapsodie hongroise . . . 2.—	Gade, Niels W. s Op. 5. Symphonie Nr. 1. Cm. (Hermann) . . . 7.50 m Op. 7. Im Hochland. Schottische Ouverture (Hermann) . . . 3.— l-m Op. 19. Aquarellen (Schweinsberg) netto . . . 3.— m Op. 20. Symphonie Nr. 4. B (Hermann) . . . 6.50 l-m Op. 36. Der Kinder Christabend (Hofmann) . . . 2.— m Op. 39. Michel Angelo. Konzert-Ouverture. (Hermann) . . . 2.50 m Op. 43. Phantasiestücke . . . 4.—	Kreuz, E. s Op. 47. Russische Tänze . . . 4.— s Op. 48. Norwegische Tänze . . . 4.—	Palaschko, Joh. Op. 38. Melodienreihe. 8 leichte Stücke. (1. Position.) l Nr. 1. Kanzonetta . . . 1.50 l Nr. 2. Menuett . . . 1.50 l Nr. 3. Erzählung . . . 1.50 l Nr. 4. Gavotte . . . 1.50 l Nr. 5. Reigen . . . 1.50 l Nr. 6. Ständchen . . . 1.50 l Nr. 7. Bauernanz . . . 1.50 l Nr. 8. Scherzino . . . 1.50 Op. 42. Skizzen. 4 Stücke. l Nr. 1. Rondo grazioso . . . 1.50 l Nr. 2. Notturmo . . . 1.50 l Nr. 3. Odaliskentanz . . . 1.50 l Nr. 4. Capriccio . . . 1.50	Rheinberger, J. s Op. 105. Sonate Nr. 2. Em . . . 6.—
Bach, J. S. s 2 Präludien aus dem wohltemperierten Klavier (Bischoff) . . . 1.50 s 12 Sarabanden (David) . . . 2.— Heft I M. 2.50, Heft II . . . 2.— Aus den Sonaten für Violine allein (Mollique). ss Heft I. Adagio und Fuge aus Sonate I. Gm . . . 2.— ss Heft II. Bourée und Double aus Sonate II. Hm . . . 1.25 ss Heft III. Grave und Fuge aus Sonate III. Am . . . 2.50 ss Heft IV. Adagio und Fuge aus Sonate V. C . . . 2.75 ss Heft V. Gavotte und Rondo aus Sonate VI. E . . . 1.—	Gatter, J. Op. 24. 3 Stücke. m Nr. 1. Romanze . . . 1.— m Nr. 2. Tanz . . . 1.— m Nr. 3. Kanon . . . 1.— Op. 26. 3 Stücke in der ersten Lage ausführbar. l Nr. 1. Reigen . . . 1.— l Nr. 2. Wiegenliedchen . . . 1.— l Nr. 3. Gavotte . . . 1.—	Kroner, E. l Op. 144. Neue Kinderstücke (erste Lage) . . . 2.—	Panoika, H. m Op. 20. Ballade. Em . . . 1.25	Rossi, M. m Op. 2. 2 Morceaux de Salon . . . 2.— m Op. 3. 2 Morceaux de Salon . . . 2.—
Banck, C. Op. 77. Lyrische Stücke. m Nr. 1. Notturmo . . . 1.— m Nr. 2. Arietta . . . 1.— m Nr. 3. Barkarole . . . 1.— m Nr. 4. Romanze . . . 1.— m Nr. 5. Burleske . . . 1.50	Goetz, H. s Op. 22. Konzert in einem Satz. G 4.—	Kücken, Fr. Transkriptionen Kückenschers Lieder (Hofmann). l Nr. 1. Neapolitanisch . . . 1.25 l Nr. 2. Wo still ein Herz . . . 1.— l Nr. 3. Du schöne Maid . . . 1.— l Nr. 4. Gut! Nacht, fahr' wohl . . . 1.25 l Nr. 5. Die Träne . . . 1.— l Nr. 6. Das Sternlein . . . 1.— l Nr. 7. Der kleine Rekrut . . . 1.— l Nr. 8. Der Himmel hat eine Träne geweint . . . 1.25 l Nr. 9. Puppenliedchen . . . 1.25 l Nr. 10. Der mutige Reitersmann . . . 1.—	Pantillon, G. Op. 17. Feuilles d'Album. 2 Morceaux très faciles. l Nr. 1. Canzonetta . . . 1.50 l Nr. 2. Souvenir de Campagne . . . 1.50 Op. 19. Aquarelle . . . 1.50 Op. 21. Pièces lyriques. l Nr. 1. Prière . . . 1.— l Nr. 2. Menuet . . . 1.— l Nr. 3. Mélodie sans paroles . . . 1.— l Nr. 4. Madrigal . . . 1.— l Nr. 5. Canzona . . . 1.— l Nr. 6. Chant des Abeilles . . . 1.— Op. 24. Contes et Récits. 4 petits Morceaux de Salon faciles. l Nr. 1. Moderato et grazioso . . . 1.— l Nr. 2. Tempo di Menuetto . . . 1.— l Nr. 3. Allegretto . . . 1.— l Nr. 4. Tempo giusto . . . 1.— Op. 31. 3 Madrigaux. Petits Morceaux de Salon (faciles). l Nr. 1. Souvenir . . . 1.— l Nr. 2. Mélodie . . . 1.— l Nr. 3. Hymne pastoral . . . 1.— Op. 33-35. Teintes slaves. Petites Pièces caractéristiques. l Série I, Op. 33. Nr. 1, 2 je . . . 1.— l Série II, Op. 34. Nr. 1, 2 je . . . 1.— l Série III, Op. 35. Nr. 1, 2 je . . . 1.— Op. 36. Pièces lyriques. l Nr. 1. Allegretto . . . 1.— l Nr. 2. Chanson villageoise . . . 1.— l Nr. 3. Intermède . . . 1.— l Nr. 4. Rondinello . . . 1.— l Nr. 5. Lied . . . 1.— l Nr. 6. Paysage d'Automne . . . 1.— Op. 37. 38. Pensées fugitives. Pièces faciles et instructives. l Série I, Op. 37. Nr. 1, 2 je . . . 1.— l Série II, Op. 38. Nr. 1, 2 je . . . 1.— Op. 42. 43. Mélodies slaves. l 42. Nr. 1. Piosnka Smętna . . . 1.— l Nr. 2. Jadwiga . . . 1.— l Nr. 3. Tańcy . . . 1.— l 43. Nr. 1. Elegia . . . 1.— l Nr. 2. Melodya . . . 1.— l Nr. 3. 'Spiew . . . 1.— Op. 44. 4 Chansons. l Nr. 1. Sérénade . . . 1.— l Nr. 2. Aubade . . . 1.— l Nr. 3. Insouciance . . . 1.— l Nr. 4. Galté . . . 1.— Op. 45. Pièces lyriques. l Nr. 1. Danse rustique . . . 1.— l Nr. 2. Campagnarde . . . 1.—	Rückauf, A. s Op. 7. Sonate. Fm . . . 6.—
Besekirsky, G. s Op. 9. Rêverie . . . 1.— ss Op. 10. Morceau caractéristique . . . 2.—	Goud, R. s Op. 18. Romantische Suite . . . 6.— s Einzelne: s Nr. 1. Ballade . . . 2.— s Nr. 2. Romanze . . . 1.50 s Nr. 3. Scherzo . . . 1.50 s Nr. 4. Intermezzo . . . 1.50 s Nr. 5. Finale . . . 2.—	Liszt, Fr. s Marche de Rakoczy (Rentsch) 1.50	Panoika, H. m Op. 20. Ballade. Em . . . 1.25	Sauret, E. ss Op. 32. Rhapsodie russe . . . 3.50 s Op. 57. Introduction et Valse de Concert . . . 4.—
Bödecker, L. s Op. 22. Sonate. Fm . . . 4.50	Gouvy, Th. m Schwedischer Tanz aus dem Oktett, Op. 71 (Horn) . . . 2.—	Lotto, I. ss Op. 1. Fantaisie sur l'Hymne nationale russe (Hofmann) 3.— ss Op. 2. Morceau de Concert . . . 3.50 s Op. 8. Fileuse. Romance sans Paroles (Hofmann) . . . 3.50	Pantillon, G. Op. 17. Feuilles d'Album. 2 Morceaux très faciles. l Nr. 1. Canzonetta . . . 1.50 l Nr. 2. Souvenir de Campagne . . . 1.50 Op. 19. Aquarelle . . . 1.50 Op. 21. Pièces lyriques. l Nr. 1. Prière . . . 1.— l Nr. 2. Menuet . . . 1.— l Nr. 3. Mélodie sans paroles . . . 1.— l Nr. 4. Madrigal . . . 1.— l Nr. 5. Canzona . . . 1.— l Nr. 6. Chant des Abeilles . . . 1.— Op. 24. Contes et Récits. 4 petits Morceaux de Salon faciles. l Nr. 1. Moderato et grazioso . . . 1.— l Nr. 2. Tempo di Menuetto . . . 1.— l Nr. 3. Allegretto . . . 1.— l Nr. 4. Tempo giusto . . . 1.— Op. 31. 3 Madrigaux. Petits Morceaux de Salon (faciles). l Nr. 1. Souvenir . . . 1.— l Nr. 2. Mélodie . . . 1.— l Nr. 3. Hymne pastoral . . . 1.— Op. 33-35. Teintes slaves. Petites Pièces caractéristiques. l Série I, Op. 33. Nr. 1, 2 je . . . 1.— l Série II, Op. 34. Nr. 1, 2 je . . . 1.— l Série III, Op. 35. Nr. 1, 2 je . . . 1.— Op. 36. Pièces lyriques. l Nr. 1. Allegretto . . . 1.— l Nr. 2. Chanson villageoise . . . 1.— l Nr. 3. Intermède . . . 1.— l Nr. 4. Rondinello . . . 1.— l Nr. 5. Lied . . . 1.— l Nr. 6. Paysage d'Automne . . . 1.— Op. 37. 38. Pensées fugitives. Pièces faciles et instructives. l Série I, Op. 37. Nr. 1, 2 je . . . 1.— l Série II, Op. 38. Nr. 1, 2 je . . . 1.— Op. 42. 43. Mélodies slaves. l 42. Nr. 1. Piosnka Smętna . . . 1.— l Nr. 2. Jadwiga . . . 1.— l Nr. 3. Tańcy . . . 1.— l 43. Nr. 1. Elegia . . . 1.— l Nr. 2. Melodya . . . 1.— l Nr. 3. 'Spiew . . . 1.— Op. 44. 4 Chansons. l Nr. 1. Sérénade . . . 1.— l Nr. 2. Aubade . . . 1.— l Nr. 3. Insouciance . . . 1.— l Nr. 4. Galté . . . 1.— Op. 45. Pièces lyriques. l Nr. 1. Danse rustique . . . 1.— l Nr. 2. Campagnarde . . . 1.—	Schradieck, H. m Perpetuum mobile . . . 1.50
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